

A MESSAGE FROM

Frances Hughes Glendening



overnment House is pleased to present its third exhibition of works from uniquely Maryland collections. The works of art in all three exhibits once were included in private collections and are now part of the public domain. It is a special honor to feature paintings from the world-renowned Cone Collection at Government House. This remarkable collection exemplifies how, over the years, private citizens significantly have enriched our state's artistic heritage.

As Marylanders, we owe an enormous debt of gratitude to the Cone sisters and collectors like them who generously bequeath their private collections to art institutions in our state.

The extraordinary paintings currently exhibited in the intimate setting of Government House are part of the permanent collection of the Baltimore Museum of Art.

The works are representative of paintings by artists in twentieth-century Paris who were sensitive to new ways of expressing their view of the world. I hope including them in your visit to Government House will whet your appetite to visit the museum when the Cone collection returns to Baltimore in January of 1997.

We at Government House are extremely grateful to the Baltimore Museum of Art Trustees, Arnold Lehman, Director of the Museum, and Sona Johnson, Curator of Painting and Sculpture for their consideration and assistance in organizing the exhibition. We also extend special thanks to Image Dynamics for designing and preparing the exhibition brochure.

Welcome to Government House. Please enjoy your visit and come back again soon.

Frances Hughes Glendening



e are honored to share this selection of works from The Baltimore Museum of Art's renowned Cone Collection with the citizens of Maryland through the extraordinary hospitality offered by Governor and Mrs. Glendening at Government House.

We are also thrilled that another exhibition of Cone masterpieces to open in October in Tokyo before traveling to a final showing in Osaka will bring distinction to our community and our State. The profiles of Baltimore and Maryland are being raised still higher by a third show of the Cones' works on paper, now visiting Seattle, Houston, and Cleveland.

As the world discovers the Museum's Cone Collection, it is a particularly meaningful pleasure to share these treasures with our fellow Marylanders in the welcoming setting of Government House. I invite one and all to visit the collection's permanent home, The Baltimore Museum of Art.

ARNOLD L. LEHMAN
Director



Henri Matisse, in Etta Cone's Dining Room at The Marlborough Apartments Baltimore, December 17-18 1930
The Baltimore Museum of Art
The Cone Archives



HE CONE COLLECTION of the Baltimore Museum of Art long has been recognized as one of the world's preeminent holdings of early twentieth-century art. It was assembled during the first half of this century by Dr. Claribel Cone (1864-1929) and her sister, Etta (1870-1949) of Baltimore, who

amassed not only paintings, sculpture, and graphics, but also collected a wide range of textiles and other decorative arts, including jewelry, furniture, carved ivories, and bronzes.

The international reputation of the Cone Collection rests largely on the incomparable holdings of works by Henri Matisse and Pablo Picasso. Both artists were introduced to the Cones in Paris in the early years of this century by the writer,

Gertrude Stein, and her brothers, Leo and Michael. The sisters eventually acquired over two hundred Matisse's in various media and more than one hundred Picassos. However, it was at the John Quinn Sale in Paris in 1926 that Claribel bought Matisse's controversial masterpiece of 1907, *The Blue Nude*, thus firmly establishing their reputation as collectors of the first order. Through the years, Claribel and Etta broadened their interests, acquiring paintings by Cezanne, Gauguin, van Gogh, and Renoir, as well as a wide range of works by other pivotal European and American modernists including Albert Marquet, Marie Laurencin, and Leon Kroll. Given the relative conservatism of their Victorian milieu, the avant-garde tastes of the Cones was indeed remarkable.

Claribel Cone died in Lausanne, Switzerland in 1929, bequeathing her holdings to her sister. In doing so, she expressed her hope that should the level of appreciation for modern art in Baltimore improve, Etta, in turn, would leave their combined collections to The Baltimore Museum of Art. In 1950, through the bequest of Etta Cone, the Museum received over three thousand works of art, and, seven years later, a wing endowed by the Cones displaying their collection was opened to the public.

SONA JOHNSTON
Curator of Painting and Sculpture before 1900
The Baltimore Museum of Art



Claribel Cone, Gertrude Stein, and Etta Cone, Settignano/Fiesole, June 26, 1903
The Baltimore Museum of Art
The Cone Archives